

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
FEBRUARY NINETEEN TWENTY-FIVE



THE ARREST OF CHRIST, STONE FRAGMENT, FRENCH, EARLY FOURTEENTH CENTURY. GIFT OF
RENÉ GIMPEL

VOLUME XIX

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PORTRAIT OF MONET. ALBERT ANDRÉ

MONETS IN THE ART INSTITUTE

PAINTING in the open air was fundamental to the theories of realism which were maintained by the young Claude Monet (1840-). Tradition had painted landscapes in the studio, and the corollary to this practice was the blackening of shadows to suggest the contrast between light and shade. Monet saw light and color within the shadow, and attempted to give to it the proper value. Flooding his whole canvas with high color, he immersed even silhouettes against the sky in reflected light. In an added effort to realize out-of-door brilliancy, he tried to increase the vibration of his colors; by laying on only the colors of the spectrum (to which he added white and black), hatched across or laid close to one another, he formed a composite of more brilliancy than can be secured by a mixture of pigment. The investigations of Chevreul, Helmholtz and, in America, of Rood, gave him scientific confirmation for this practice; but as he forced the observer away from the canvas to get

the proper blending of the colors by distance, he met instant opposition and ridicule.

With due regard to the fact that Monet and his followers were greatly influenced by Manet, it is granted that it was Monet who first attempted to record by broken color momentary phases of light and atmosphere. Light he considered the prime factor in every painting, since it originated the impression made on the eye. The title "Impression" was given by Monet to one of his early works, exhibited in 1874. Critics fell upon the word. It became the current jest. But in 1876 Monet and an uncompromising group of radicals held an exhibition under the name which had been forced upon them, "Les Impressionistes."

Monet's disclosures have become the commonplace of painting. He has lived to see his apostles form new sects with strange creeds, but their point of departure is Impressionism, which he may fairly be said to have founded.

He has remained an independent, exhibiting everywhere except at the Salons, and living apart from Paris. From his successive homes on the Seine, Argenteuil, Vétheuil, and Giverny, he has gone occasionally to the sea-board and to London and Venice. An important group of five paintings in the Art Institute dates from the residence at Argenteuil (1868-78), and we have four from the Vétheuil period (1878-86). None of these, however, were painted at that spot. The "Vétheuil" in our gal-



ARGENTEUIL. MONET. PALMER COLLECTION

series was painted later, in 1901. Soon after Monet settled in Giverny (1886), he began his paintings in series; successively Hay-ricks, Poplars, Lily-ponds, Mornings on the Seine, Rouen Cathedral, the Thames, and in 1908, Venice. Of these series, nine paintings are here, and the remainder of our group were painted after the artist had begun to develop his garden at Giverny, of which we have a glimpse in the painting of 1900, "Garden at Giverny." Nine paintings belonging to the Art Institute are notably supplemented by sixteen representative canvases lent by Martin A. Ryerson.

The earliest work shows Monet grounding himself in composition and form but already using color powerfully. "Argenteuil" (1868) belongs to the school of Courbet, but Courbet never reached this clarity. In the "Garden at Argenteuil," in the Ryerson loan collection, a child plays with a hoop on a shaded gravel path, the sunlit garden in the background. Neither composition nor aerial perspective is sacrificed, but more interest has gone into giving the exact values of color, particularly where it shines through the shadow of the gravel path. Atmosphere and palpitation, rather than exact form, characterize the "St. Lazare Station, Paris" of 1877. The arrival of a train smothered in steam is seen in silhouette from within the shed; the contrasts are accomplished by the forceful execution of the light-saturated steam rather than by the use of black. The



FRUITS. MONET. RYERSON LOAN COLLECTION

"Fruits" of 1880 is a remarkable study of form, but the painter more feelingly records the intricate reflections of each object on its neighbor and in the hundred mirrors of the crumpled cloth; the color, in short, of light, on these objects, in this interior, on this day.

After 1880 Monet rarely combined figures with his landscapes, wishing not to be retarded by details of drawing. "Étretat," dated 1883, shows his emancipation. The greatest marine painter of his half century begins to show his full power. In the earlier landscapes brush strokes had followed the contours; in the "Fruits" vigorous dabs of divided color were rained on the canvas; here the strokes are blended in the smooth beach, but they are thick, virile, catching the light in the beating waves.

The paintings that follow, revealing the emotion aroused in Monet by vivid color, are masterfully executed, and brilliant in tone: "Antibes," "Bordighera" on the Mediterranean, and "View from Cap Martin" (Ryerson Loan Collection), all of 1884; "Boats in Winter Quarters, Étretat" (1885), "Figures in Sunshine" (1887), "Field of Flowers in France" and "Mountain Torrent, Dauphine," undated. The "Torrent" runs between transparent blue and lavender. The "Boats in Winter Quarters" is conspicuous for striking design and for the cold green of the water, emphasized by sails of reddish-violet, and the shore and covered boats, in a descending scale of purple. The cone-shaped sheds projected against a light



ST. LAZARE STATION, PARIS. MONET. RYERSON LOAN COLLECTION



WESTMINSTER. MONET. RYERSON LOAN COLLECTION

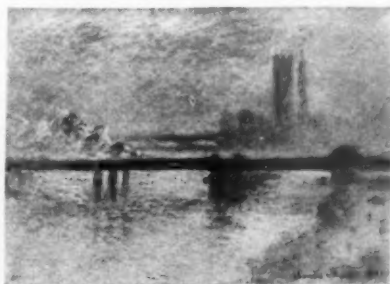
ground form a motif that appears later in the "Hayricks" and the "Coast-Guard's Shack."

For the paintings in series Monet kept several easels in daily use, working on the same subjects at all of them, but at each registering a different play of light, and running from one to another as the light changed. By these severe exercises in variations he practically overcame limitations to his ability to express the most fugitive aspects of light. As designs they are rhythmical, if unconventional, and selected with exquisite care. They are purely objective but touched with the poignancy of beauty captured, wild and restless, and as objective transcriptions form a convincing argument for the methods of Impressionism.

Two of the Hayricks series are in the Palmer collection and the Ryerson Loan collection. Both belong to the late winter of 1891. At this time Monet began also to paint his "Paysages d'Eau" in the water-garden which he had made near Giverny. The series was continued for years. In 1907 he hung a whole room at Durand-Ruel's galleries with Lily-ponds. Our examples of 1906 and 1907 hang in the Ryerson Loans and the Kimball Collection respectively.

Painted with casual, leaping strokes, they unveil the very heart of reflection and atmosphere. The release from convention is complete. Vision and craftsmanship have been perfected since the paintings in series were begun.

Other paintings, intervening, disclose the steps of this slow sturdy growth in artistry and power. The "Field of Flowers in France" is akin to the work before 1890. The "Poplars at Giverny; Threatening Weather," belongs to another series. In successive summers, 1896 and 1897, the artist sat at the same point on the beach to paint the cliffs at Pourville in different light effects. The paintings are in the Art Institute and the Ryerson collections. Monet painted also repeatedly the coast-guard's hut at Varengeville, looking down on its red roof against shining water. One of these sea views, of 1897, is in the Ryerson collection. It is in high coloring, dabbed on with a brush fat with pigment. Another series is represented in this collection by the "Morning on the Seine," of the same year. Misty branches droop over misty reflections, a marvel in high key. One clear color is hatched over another, but smoothed over with the knife. It is a dream, a reverie soon to pass. The "Garden at Giverny" of 1900 reaches Monet's extreme of daring color. In 1901 we have the "Vétheuil," in the Ryerson collection, very different in its free



CHARING CROSS. MONET. RYERSON LOAN COLLECTION

brushwork and high key from the early work done at that spot. By this group we are prepared for the Thames series, in which Monet's work may be said to culminate.

In Mr. Ryerson's collections are three works of poetic vision, "Charing Cross" (1901), "Westminster," undated, and "Waterloo" (1903), which represent the three subjects of the Thames series of 1901-1904. The first is a diffused harmony based on yellow, the second is green and violet, and the third the intangible colors of the opal. The great emotional power of "Charing Cross" may be partly accounted for by its suspension in prismatic fog, partly by its rhythm and mystery and the pulsation of the atmosphere. In the twilight of "Westminster" and the late afternoon of "Waterloo Bridge" are given other phases of the battle of lights in a confusion of fog and smoke, in which the decomposed rays pierce colored depths of infinite shades.

The excursions to London were followed a few years later by a winter in the humid, colorful atmosphere of the Adriatic shore. One prismatic painting of the Venetian series, "San Giorgio" (1908), in the Ryerson collection leaves us at the end of our survey. The portrait of the artist painted by André a few years ago brings us back to the garden at Giverny, one of the Master Impressionist's great creations, where of late his years have been spent. He is still painting.

M. C.



GARDEN AT GIVERNY. MONET. RYERSON LOAN COLLECTION

ACHIEVEMENT IN THE ANNUAL EXHIBITION OF MODERN DECORATIVE ART

RECENTLY there has been placed on exhibition in Gunsaulus Hall a permanent collection of modern decorative art, composed of gifts and purchases made from the annual exhibition, which was described in the last number of the BULLETIN. The collection at present includes foreign and American ceramics, glass, metal-work, textiles, and furniture. This year further acquisitions have been made and prizes awarded by a committee of seven during the exhibition current in January.

Highest honors, among foreign works, went to the Scandinavian countries, not because their achievement is more notable than that of other countries but because of the paucity of foreign material available. The Thomas J. Dee prize of fifty dollars for best work in silver went to Georg Jensen, of Copenhagen, the distinguished and internationally known Danish silversmith, three examples of whose work were purchased through the generosity of the Renaissance Club. Jensen has obviously based his art on past traditions of his country, but historic ornament has been reorganized into an original interpretation. Sturdiness of form, enlivened by an imagi-



BOATS IN WINTER QUARTERS. MONET. PALMER COLLECTION

native and delicate use of floral ornament, characterizes his art. The covered beaker with vigorous ornamentation at the base of the cup and the spoon with curved handle flowing into leaves at its terminal, exemplify Jensen's fanciful yet structurally sound work. Another Dane, Kähler, whose potteries are at Nestvaed, is a rival of the famous Royal Copenhagen Potteries. A large plate and a vase designed by the artist Thirslund were purchased from the Atlan Club fund, thus rounding out the group of Kähler pottery already in our possession. The round plate has been aptly decorated with a nude and a deer drawn in free and sweeping curves whose slightly vague outline harmonizes with the softly mottled gray and white glaze. The bottle-shaped vase is of similar tonality with a decoration of leaf forms.

From the same source were purchased three specimens of engraved glass made at the Orrefors factory in Sweden by Simon Gate, whose compositions of dancing nudes with fluttering drapery show a clever modern application of the art of the Greek vase painters. The drawing of the figures is distinctly in the present mood, the shapes of the vessels finely proportioned, the quality of the glass suggestive of clear crystal. A few years ago the Orrefors factory produced window glass and soda-water bottles; today the work of Gate and his associate, Edward Hald, closely rivals that of Venice and Bohemia in the past.



SILVERWARE BY GEORG JENSEN
THOMAS J. DEE PRIZE

Of the vast accomplishment of France in the field of decorative art there is an unfortunately meagre showing, though the work of one of the foremost Frenchmen, Edgar Brandt, received the Mrs. Frank D. Stout prize for metal-work, more particularly lighting fixtures. The exhibition includes three of his works, a tall standard lamp with indirect lighting bowl, a fire screen, and a radiator screen, all of wrought iron and showing his vigorous use of floral ornament, ingeniously stylized and finely modeled. The texture of hammered gray metal, often enhanced by the application of gold high lights, is of special note.

Contrasting with the massive compositions and solidity of Brandt is the more fanciful and gracious ironwork of our native artist, Hunt Diederich. Technically far less proficient, he rivals the former in charm and distinction. A door-stop with a cleverly fashioned stag for its handle was bought out of the Renaissance Club fund. Diederich is most successful in his metal cut-outs of animals drawn with curving lines of Oriental verve and sureness and subsequently applied to whatever objects he is fashioning. Several examples of his cross-stitch embroidery on linen show a like proficiency in the use of animal forms as decorative motives. In accordance with the character of cross-stitch work, he has drawn his designs in geometric form, as exemplified in the large panel representing two cocks



NEEDLEWORK BY HUNT DIEDERICH. FRANK G.
LOGAN AND MRS. ROSENWALD PRIZES



ENGRAVED GLASS BY SIMON GATE
PURCHASED FROM ATLAN CLUB FUND

fighting, which won a Logan medal as well as the Mrs. Julius Rosenwald Prize for textiles.

Medals, including purchase prizes, given by Frank G. Logan, were conferred on Gaston Lachaise, the well-known sculptor, for his bronze fountain-piece, a composition of three dolphins in relief on a circular plaque, and on George Biddle, that versatile young artist, for an earthenware dish done in the Tahitian manner at a time when Biddle was under the influence of Gauguin. Another of the Logan medals was awarded to a screen on which are depicted in a terse and sober style, reminiscent of Japanese art, scenes from American life at the sea-side. This amusing and highly inventive work is signed Watson Gordon, which pseudonym conceals the identity of a clever and famous painter who apparently enters with hesitancy, though with success, the field of decorative art.

Two graduates of the school of the Art Institute also received the Logan awards: Bertram Hartmann for his batik entitled "Poetry and Music," and Edgar Miller for his stained glass windows with a bird and floral design. The batik is yellow with a pattern of gray figures, possessing a fine rhythm and suggestive of archaic Greek models. Both objects were bought for the collection. Edgar Miller received in addition the Arthur Heun prize for the encouragement of originality and standard, in con-

sideration of his work as a whole, which includes a large group of ceramics. His designs are possibly based on eastern European peasant art, as is suggested by his use of brilliant color and forms native to that tradition, but they are suffused with his own invention. Primarily interested in the decoration of surfaces, he does not as a rule make his own pottery, but through his understanding of the right application of highly imaginative patterns, he ranks with the best American potters, such as Henry Varnum Poor and Carl Waters. H. S.

A FRENCH GOTHIC RELIEF

THE Institute is fortunate in acquiring through the generous gift of M. René Gimpel, of Paris, a limestone relief * dating from the first half of the fourteenth century, representing the arrest of Christ and another fragmentary scene, doubtless also from the Passion. The sculpture probably comes from the north of France and may have originally formed part of an altar screen or sepulchral monument. The two scenes are framed within a blind arcade composed of characteristic Gothic architectural ornament. The rather restrained and simple style is reminiscent of the thirteenth century and the delicate treatment of the slender drapery folds suggests a date early in the succeeding century.

*Height, 18 inches; width, 19 inches. Illustrated on cover.



SCREEN BY WATSON GORDON
FRANK G. LOGAN MEDAL



JEAN LUTMA, ENGRAVING. REMBRANDT.
FROM ETHEL M. WRENN BEQUEST

It may be of interest to trace briefly the iconography of the scene. The various incidents connected with the arrest of Christ have been gathered into one episode, the origin of their disposition being Byzantine. In the twelfth century they included the apprehending by the soldiers, the kiss of Judas, and Peter cutting off the ear of Malchus, servant of the High Priest. By the fourteenth century the latter incident often seems to be replaced by the healing of Malchus' ear. The variation may be ascribed to the new emphasis on the human and emotional elements in scenes from the Passion introduced at this time by the teachings of St. Francis.

The relief is, aside from its æsthetic distinction, valuable as an example of one of the main characteristics of fourteenth century French sculpture, a capable and lively if not always profoundly significant presentation of scriptural scenes.

This limestone fragment supplements, to an important degree, the considerable group of Gothic sculpture already in the collections of the Art Institute. H. S.

FOUR CENTURIES OF ENGRAVING AND ETCHING

THE story of engraving and etching is taken up by the exhibition in Gallery 17, where the Potter Palmer collection in Galleries 14 and 16 drops it, i.e., in the first quarter of the sixteenth century, and carries it fitfully through the nineteenth century. Some most regrettable omissions are obvious, but an effort has been made to show the progress of the craft in the limited space at our command, from our own collections, notwithstanding the great gaps which occur.

Beginning at the northeast corner of Gallery 17 with such well-known prints as Dürer's "Melancholia," "Adam and Eve," "Erasmus," and "St. Jerome in his Studio," the order proceeds to the right through Lucas van Leyden's "Milkmaid," "Return of the Prodigal Son," and "David Playing the Harp before Saul." Annibale Carracci is represented by his best plate, "The Christ of Caprarola," and Masson by his remarkable "Gray-haired Man." Running through the list quickly we may note examples of more than ordinary interest by Nanteuil, Hollar, Callot, Canaletto, Waterloo, Van Dyck, Claude Lorrain, van Ostade, Berghem, Cornelius Visscher, and Ruysdael. We may pause here to notice particularly the Rembrandts. The "Three Trees" is of great beauty of printing, and "Christ Healing the Sick" (the Hundred Guilder print) also speaks for itself. With this example of his treatment of religious subjects, we should note his handling of landscape as exemplified in the "Landscape with a Mill." His dexterity in both line and tonal effect is marvellously shown in "Jean Lutma" and "Clement de Jonghe." With very little to show of the eighteenth century, we pass on to Samuel Palmer's "Early Plowman" and Richard Earlom's flower piece, and skip to the unqualifiedly beautiful impressions of Millet, Meryon, Haden, Whistler, Legros, Lepère, McBey, Cameron and Bone.

It may be noted that engraving had the center of the stage throughout the sixteenth century, while in the seventeenth

century it was alternately in favor and out. After Rembrandt's example etching was perhaps more generally used, if we except the great French portraitists. Both engraving and etching rather languished in the eighteenth century. We say this advisedly, with the French line engravings fully in mind, even though there are not many in our collection. The nineteenth century was one of new life for etching. This was in great part due to the activities and experiments of the 1830 men, Daubigny, Corot, Millet, and others.

Bracquemond, a great technician, should be shown but is not, and there are still others lacking, but the impetus and popularity given to etching by the 1830 men was carried over to Meryon and Whistler, whose unmistakable impress is very evident in the work of today. But the present is again a time of experiment, and the future is quite likely to see the rehabilitation of the old processes. Mezzotints, etchings, aquatints in color, soft grounds, lithographs, and lithotints presage that day.

McK.

NOTES

LECTURES FOR CHILDREN—A course of lecture-demonstrations for children of members and for two scholarship pupils from each of the Chicago public schools will be given by Dudley Crafts Watson, extension lecturer of the Art Institute, on Saturdays, beginning January 31 and continuing until May 23. The lectures will be given at 2:30 P.M. in Fullerton Hall, and will be repeated at 3:30, if necessary. Mr. Watson's subjects through February are listed on page 28.

LECTURES ON INTERIOR DECORATION—A new series is to be given by Mr. Dudley Crafts Watson on Monday afternoons at 2:30 throughout February. "Practical Problems in the Modern Home" is the subject of Mr. Watson's course, which is open to all members of the Art Institute and is free. On successive Mondays he will discuss the floor, the wall, draperies, and illumination.

THE SCHOOL—The Department of the Drama opened on January 5 under the



HENRI DE LA TOUR D'AUVERGNE. NANTEUIL

direction of Thomas Wood Stevens, for the past twelve years head of the dramatic department of Carnegie Institute of Technology. Pending the completion in the spring of the Kenneth Sawyer Goodman Memorial Theater, this department will occupy Gallery 3. When the theater is finished, the students will stage their productions there. Until that time dramatic readings are to be given in Fullerton Hall on Saturday evenings, beginning February 21. The programs will be open only to members of the Art Institute and will be free.

Three graduate scholarships will be available in the school, beginning with the autumn term in 1925. These will be awarded to graduates of other art schools on the basis of conspicuous ability.

DEPARTMENT OF MUSEUM INSTRUCTION—During the month of February Dudley Crafts Watson will give half-hour talks on the paintings in the Chicago artists' exhibition, on Fridays at 12, 12:30 and 1 o'clock. Anyone may attend upon payment of twenty-five cents.

CHANGES OF ADDRESSES—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

NEW LIFE MEMBERS

Hugh R. Adams
 Mrs. B. F. Ayer
 Sidney Y. Ball
 Dr. Charles W. Bibb
 Ben M. Binkley
 Charles A. Bisbee
 Oscar Blumenthal
 Mrs. Charles F. Bowey
 Mrs. Vesta M. Braun
 Alexander Byfield
 Charles H. Canode
 Miss Bertha M. Carra
 Dr. George W. Cassady
 Guy M. Chapel
 Almer Coe
 Sidney A. Cook
 Dr. Andrew V. Dahlberg
 Mrs. Louise Daley
 Christian Dod
 Ralph T. Dodge
 Miss Mary L. Dutton
 Thomas Hooker Eddy
 Mrs. Frank W. Engers
 A. Edward Frear
 John Hains Livingston French
 Mrs. Robert Greenlee
 Melvin L. Griffith

Miss Bertha L. Iles
 Maurice F. Kavanagh
 Mrs. Chester LaGuske
 Mrs. Eben Lane
 Christ Larson
 Gardiner Lathrop
 George F. Leibbrandt
 William M. LeMoyne
 G. J. Liebich
 Philip C. Lindgren
 Mrs. Russell Lord
 Mrs. D. P. MacMillan
 L. E. Mayer
 Mrs. D. M. McCauley
 John P. McKinley
 Charles H. Morgan
 Joseph Neunkirchen
 Mrs. A. Newar
 Lee J. Newman
 William G. Nyman
 Mrs. Earl M. Palmer
 Dr. Edward Patera
 Mrs. Bertha I. Peterson
 Mrs. Samuel P. Platt
 Miss Ella May Powell
 Harold F. Reynolds
 Mrs. Elmer Rich

Mrs. Samuel B. Roberts
 Jacob Sander
 Frank Scaar
 Arthur R. Schweitzer
 Mrs. Charles S. Searles
 Mrs. David B. Silberman
 Jesse K. Snyder
 George Melville Smith
 Dr. H. Reginald Smith
 Robert Somerville
 Thomas A. Soper
 Mrs. Clyde G. Stevens
 Mrs. J. Edmund Strong
 Thomas W. Thompson
 Mrs. Jessie K. Victor
 Franz Rudolph Wagner
 Paul C. Warren
 Miss Helen R. Webster
 Mrs. Virgil Wescott
 Mrs. J. V. Wescott
 Mrs. George E. White
 Howard D. Whitehouse
 Lawrence H. Whiting
 George Francis Wolff
 Arthur F. Woltersdorf
 Mrs. Anna S. Wood

NEW GOVERNING MEMBERS

Mrs. Howard Spaulding, Jr.

Britton I. Budd

NEW GOVERNING LIFE MEMBERS

Noble Brandon Judah
 Mrs. Chauncey McCormick

Col. William Nelson Pelouze
 Mrs. Leverett Thompson

ACCESSIONS

PAINTINGS AND SCULPTURE

Bronze, Study for Head of War, by Charles W. Grafty. *Mrs. Keith Spalding Purchase Prize, Exhibition of American Paintings and Sculpture.*
 3 paintings, Washday in Spring, by John R. Grabach; Three Selectmen of Provincetown, by Charles W. Hawthorne; and Light and Shadow, by John W. Norton. *Presented through the Friends of American Art.*

ORIENTAL ART

Persian figural velvet, period of Shah Abbas. *Presented by an anonymous donor.*

CLASSICAL ART

2 primitive Greek terra cotta figures from Dodona, 2 Corinthian aryballi, Graeco-Roman statuette of Pan. *Purchased from the Sheldon Fund.*

DECORATIVE ARTS

22 fragments of French wall paper, 4 wall paper panels. *Gift of Robert Allerton.*
 Fragment American wall paper, French print. *Gift of William McC. McKee.*
 Purchases from Applied Arts exhibition: Danish stoneware bowl, 2 vases by J. Hoffman, and Royal Copenhagen pewter bowl, from *Decorative Arts fund*; vase by I. Falkoff, pottery bowl, by C. Walters, bowl and plate by Kähler, vase by Lourioux, from *Atlas Ceramic fund*; plate by Henry V. Poor, bowl by Edgar Miller, wood carving by Robert Laurent, marquetterie table, *Logan purchase prizes.*
 Pair brocade curtains, terra cotta bust (Régence room). *Gift of Mrs. Henry C. Dangler.*
 2 Italian samplers. *Gift of Mrs. Potter Palmer.*
 2 pieces needlework, 14 pieces pottery. *Gift of Mrs. E. Crane Chadbourne.*

2 wool coverlets. *Gifts of Frank G. Logan and Mrs. Wilkes.*
 101 pieces of lace and embroidery. *Gift of Elisabeth McCormick.*
 2 pieces glass, 5 of porcelain, 1 of pewter. *Gift of Mrs. Kneeland.*
 13 additions to collection of prints and chintzes. 11 from Robert Allerton, 1 each from Russell Tyson and George F. Porter.
 Dutch print. *Gift of Caroline D. Wade.*
 Toile de Jouy. *Gift of Mrs. Charles B. Pike.*
 4 pieces Delft china. *Gift of Mrs. C. H. Chappell.*

PRINT DEPARTMENT

Etchings: 1 by Detmold, 10 by G. B. Tiepolo, 6 by D. Tiepolo, 13 by Callot; engraving by Hollar; portfolio, 20 views of Paris by Girtin. *Gift of the Print and Drawing Club.*

18 drawings: 2 by Pissarro, 2 by Daumier, 3 by Derain, 3 by Jane Poupelet, 1 each by Puvis de Chavannes, Féral, Guys, Picasso, Modigliani, Hodler, Bert Elliott. *Gift of Robert Allerton.*

Drypoint by Desboutin, lithograph by Gauguin. *Albert Roullier Memorial Collection, through Mrs. Albert and Miss Alice Roullier.*

2 lithographs by T. R. Way. *Gift of Walter S. Brewster.*

Etching by Boutet. *Gift of Martin A. Ryerson.*

Portfolio of etchings by Chodowiecki. *Gift of Alfred E. Hamill.*

Etching by A. Hutty. *Gift of Print Makers Society of California.*

Etching by Katharine Merrill. *Gift of Brooklyn Society of Etchers.*

Etching by Martin Hardie. *Gift of Chicago Society of Etchers.*

38 prints by Albert and Max Rosenthal. *Gift of Albert Rosenthal.*

2 pastels by Abel Pann. *Gift of Mrs. Julius Rosenwald.*

4 etchings by S. Chatwood Burton. *Gift of the artist.*

Water color by J. S. Williams. *Brown-Bigelow Purchase Prize from Fourth International Water Color Exhibition.*

17 modern Swiss posters. *Gift of George F. Porter.*

20 modern English posters. *Gift of Comptroller of Publicity, British Empire Exposition.*

22 English railway posters. *Gift of London Underground Railway.*

6 etchings by Griggs, 1 by Winslow Homer; 3 aquatints by Barker, 1 by Jukes. *Purchased from the Sheldon Fund.*



PRIMITIVE
TERRA COTTA
FIGURE FROM
DODONA.
SHELDON
FUND



PRIMITIVE TERRA
COTTA FIGURE,
FROM DODONA

EXHIBITIONS

July 10—Notable Engravings of the Fifteenth and Sixteenth Centuries, lent by Mr. and Mrs. Potter Palmer, Jr. *Galleries 14 and 15.*

December 1—Japanese Color-Prints from the Clarence Buckingham Collection. *Gallery 18.*

December 1—Progress of Engraving and Etching through Four Centuries. *Gallery 17.*
 January 16–February 16—French Eighteenth Century Furniture and Objets d'Art, under the auspices of the Antiquarian Society. *Hutchinson Wing.*

January 30–March 10—(1) Twenty-ninth Annual Exhibition by Artists of Chicago and Vicinity. (2) Arts Club Exhibition of Paintings by Berthe Morisot. *Galleries G52–60.* (3) Fifteenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers. *Galleries 12 and 13.*

February 2–March 2—Thirty-eighth Annual Chicago Architectural Exhibition. *Blackstone Hall.*

March 17–April 24—(1) Sculpture by Nancy Cox-McCormack. (2) Exhibition by Society of Mural Painters. (3) Paintings by Eugene E. Speicher. (4) Sculpture by Alfonso Iannelli.

May 1–June 4—(1) Fifth Annual Exhibition of Water Colors. (2) Sculpture by Ivan Mestrovic.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, MONDAYS AND SATURDAYS
AT 2:30 P.M., TUESDAYS AND THURSDAYS AT 4:00 P.M.

JANUARY

- 29 Lecture: "Sheridan and Eighteenth Century Literature." Clayton Hamilton.
(Auspices Department of the Drama.)

FEBRUARY

- 2 Lecture demonstration: "Practical problems in the modern home. The floor." Dudley Crafts Watson.
3 Lecture: "The making of a garden." Mrs. Linn White.
7 Lecture: "People who worked for beauty." Dudley Crafts Watson. (For children of members.)
9 Lecture demonstration: "Practical problems in the modern home. The wall." Dudley Crafts Watson.
10 Lecture: "The relation of the arts to life." Alfonso Iannelli.
14 Lecture: "Blocks that never tumble." Dudley Crafts Watson. (For children of members.)
16 Lecture demonstration: "Practical problems in the modern home. Draperies." Dudley Crafts Watson.
17 Concert: Chamber music. By the Beethoven Trio.
21 Lecture: "Pictures by Japanese carvers." Dudley Crafts Watson. (For children of members.)
23 Lecture: "Practical problems in the modern home. Illumination." Dudley Crafts Watson.
24 Lecture: "Renaissance furniture and woodwork." Herbert Cescinsky.
28 "Making one's room beautiful." Dudley Crafts Watson. (For children of members.)

MARCH

- 24 Concert: By members of the Chicago Symphony Orchestra.
31 Lecture: "Italian Renaissance Painting." Edith R. Abbot.

THE SCAMMON LECTURES

The Scammon Lectures for 1925, six lectures on the general topic, "Modern Tendencies in European Industrial Art," illustrated by the stereopticon, will be given by Prof. Charles R. Richards, Director of the American Association of Museums, in Fullerton Hall at 4:00 P.M. on the dates and subjects listed below:

MARCH

- 3 "William Morris and his work. Ruskin. Eastlake. The Arts and Crafts Society. The Glasgow School. Baillie Scott. Present Situation."
5 "French applied art from the Empire to l'Art Nouveau."
10 "Industrial art in Germany. The new German Renaissance. The Jugend Stil. Architecture since 1900."
12 "The Viennese School. Influence of Prof. Hoffmann. The Wiener Werkstaette."
17 "The modern movement in Sweden, Denmark, Holland and Switzerland."
19 "French decorative and applied art of today."

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. George Dasch, Conductor. Admission 15 cents.

Lectures on sculpture, by Lorado Taft, 5:30 P.M. Admission free.

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